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ABSTRACT

Five articles concerning plans for the teaching of composition are contained in this monography published as part of an Illinois Office of Education project to respond to the need for materials written for classroom teachers of language arts. Aline Wolff encourages teachers to write themselves and to write with their students as they go through the processes of prewriting, selecting, formulating a thesis, selecting a writing pattern, editing, manuscript preparation, and proofreading. John Erickson suggests ways that teachers can promote the use of writing as a valuable form of communication, provide students with models of how a writer goes about wedding the idea with the form, and instill confidence rather than alienation in young writers. John Eckmar describes motivational activities to give students practice in communication through writing, Jackie Ziff provides suggestions for intermediate grade writing activities, and William Dusel offers guidelines for determining an efficient teaching load in English. Lists of professional organizations and of workshops and festivals conclude the monograph. (BKM)

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LANGUAGE ARTS MONOGRAPH

IDEAS FOR THE TEACHING OF COMPOSITION

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FOREWORD

In October, 1974, twenty Illinois language arts professors, teachers and Illinois Office of Education consultants met in Urbana to discuss and to respond to the need for materials especially written for classroom teachers of language arts. The Urbana meeting focused upon a plan to print a number of monographs, each one emphasizing language arts and each one fitting into a series of monographs suggesting the depth of language arts education.

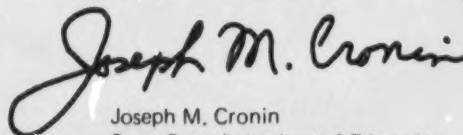
Following the Urbana meeting, monograph authors and editors collected, organized and explained ideas from nearly 50 Illinois contributors. Monograph titles, chapter titles, and section headings covering hundreds of currently employed language arts ideas and practices took shape.

The intent of all the monographs was to combine theory and practice into brief suggestions for classroom teachers of language arts. Although some of the suggestions are new to the profession, most reflect the best teaching practices by experienced Illinois teachers. Some monographs take controversial stances on issues, but even the controversial points of view are clearly within the realms of accepted pedagogy. As planned, all nine monographs report effective, often-used teaching practices.

Monograph authors and editors wrote from their own philosophies, and they wrote about the ways of teaching they knew best; no attempt was made to advance the cause of any particular educational practice or terminology. The monographs respond both to persistent issues as well as to modern trends in language arts education.

More than 50 teachers of language arts gave of their inspiration, time, and patience. Illinois students will profit from such professional efforts given for the good of education in Illinois.

A special thanks should be given to two Illinois Office of Education staff members — Mina Halliday and Alan Lemke. They conceived the idea for the monograph project, guided it to its completion, and made contributions to several monographs. The development of these monographs was a monumental effort to improve education in Illinois and the success of the project can be attributed to Ms. Halliday and Dr. Lemke.



Joseph M. Cronin
State Superintendent of Education

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LEARNING TO TEACH WRITING, WRITING TO LEARN TEACHING

Aline Wolff*

In my work for the past few years as a writer and a teacher of writers, I have worked with students on all ability levels — open admissions, adult education, municipal workers, professionals in all fields, and just regular college kids. I have explored how the human behavior of writing is learned, acquired, and changed. I have found that there are discrete skills to be learned in writing, and that these composing skills are clearly sequential. I have found these skills not just in the work of my students, but also through a thorough evaluation of my own processes and developmental stages as a professional writer. My observations have led me to the conclusion that the skills sequence must be presented in a nonthreatening and related interpersonal environment where learning experiences like small reading and editing groups, peer tutoring, and teacher conferences are integrated as essential to learning a new skill.

If the concept of sequential and discrete skills for composition is acceptable, then three questions are immediately raised:

- How is the sequence derived?
- At what pace does the sequence proceed?
- How is the learning environment structured?

To answer these and other questions, teachers must examine their own writing and their own process of writing in order to learn the skills of writing, the stages of writing, and the sequence in which the skills and stages of writing occur. We must learn as much as possible about our own skills, our own sequence of development, and our own problems as we teach and as we write with students.

For example, ask yourself what happens when you sit down to write a memo to the dean, a professional journal article, a review. What are your reactions? How do you engage — and disengage — in the writing process? Is your experience in writing different types of papers varied? For example, are you quicker to sit down and write a brief letter to the editor of the school paper at your office desk than you are to tackle that last chapter of your dissertation or Master's thesis? What feels different? WHY?

In short, find out as much as you can about your own process of writing. Try to outline the steps you go through, the mental operations as well as what's on paper. By doing this myself, I have derived from my own writing a sequence of writing behaviors needed for student composition. Thus, writing to learn teaching. I shall introduce these sequential steps of student composition and mention, in passing, some of the teaching strategies used for mastery. Let me remind you that I

am presenting steps in a sequence, and that I consider the sequence extremely logical. However, these steps are not designed to be seen as separate entities to be learned and conquered.

The art of writing has its roots in the writer's personal history. In classroom discussions, films, poems, novels, paintings, field trips, questions, arguments, games, or music provide the kind of immediate past and personal history out of which the writer and his or her ideas develop.

The first writing behavior that students need to learn is *pre-writing*. This behavior can be defined as the ability to write unhaltingly, prolifically, profusely in response to a topic, assignment, or stimulus. Prewriting is the first response to an assignment: an outpouring of every thought onto paper, random as well as focussed, wise as well as foolish. This step is an incredibly difficult one for the majority of students who are accustomed to dropping only the barest pellets of words onto paper, because they have not experienced writing through the garbage to the preceptions. It is a common experience for a teacher to receive one of these pellet-papers from a student. Then, in conference, talking to the student about the paper topic, you find vivid details, engaging perceptions, and sometimes, brilliant insights. It's in there, all right, but students have never experienced the effort of trying to get it all out uncritically. They need to prewrite to find out what questions they may want to answer, what information they have, what directions they want to explore, what they believe, what they know.

I have taught students about prewriting by doing it myself — by writing and verbalizing a process that used to be internal. I work with any composition topic, and then put up on the board everything that comes to my mind and much that comes to my students' minds. This can be the first exposure for many



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students to the concept that they can say and write everything in their heads. And I have been asked, by my classes, to repeat this day after day for as much as two weeks. They're not bored; they are as interested as a baby learning to put a peg into a hole, or a beginning guitar player learning the first chords. It's a new behavior, and students need time to explore it and play with it. Their exploration is started off by examining by prewriting process, but they need to work with each other producing prewriting in groups of three and four, pooling resources to accumulate written data.

Prewriting is like the infant's crawling stage that must precede walking: an opportunity to accumulate a great deal of experience safely before trying out more difficult behavior. **Selecting** is the next sequential step. Here, students review their prewriting notes and pick out the fragments and ideas that are provocative, interesting, fruitful, connected to the assignment . . . whatever they have a response to. Again, this is a new behavior and needs time to be integrated. I have found it exciting and helpful at this stage to give students lists of prewriting from other classes, other students, or my own writing and to ask them to select whatever interests them, to classify which items belong together. This can be done first in small groups where they can talk over the process, and later individually, using their own writing.

Formulating a thesis, the next step, is predicated on the selecting process. Students look at what they have been attracted to, and try to describe something: a principle holding the narratives or ideas or memories together, a reaction common to several of the notes, a way of describing their selections in a sentence or two. This again may be a new behavior for the majority of the class, and they can use time here to experiment with this stage and work on all the previous stages. It is crucial for the teacher to be writing with the students in the classroom on every assignment at this point because all these writing behaviors are stumbling blocks for students. For English teachers, these writing behaviors are on an almost unconscious level that must be raised to consciousness so that teachers can feel where their students stumble, freeze, need to experience the process again. It would not be unreasonable, with a remedial class or a group of students beginning to write after years of only thinking about writing, to spend an entire composition semester just on these initial parts of the process, up to formulating a thesis.

The next step requires students to **plug in a writing pattern**, an organizational device to hold the writing together. The most basic pattern is the topic sentence/supporting details, Christensen's top sentence paragraph. There is nothing intuitive about this pattern; it is an intellectual device and needs to be worked into the entire process rather than taught in the isolation of "using topic sentences," or "writing unified paragraphs." This type of paragraph is also the base upon which other, more complex forms are constructed. This means that the basic, top sentence paragraph must be mastered before the student can learn the patterns of, for example,

inductive paragraphs, paragraphs of definition or classification, cause and effect, comparison and contrast, and so on.

All the behaviors described so far are part of the process of writing the first draft of a simple paragraph or short paper, and there are more steps before that paper can be considered complete. The next stage is that of **editing**, the rereading and revising process that begins only when a writer holds his or her first draft in hand. In terms of the sequence of a semester, there is no point in talking about editing until students are comfortable doing large amounts of prewriting. Editing is a stopping and evaluative process which contradicts the prewriting that must flow on without evaluation. This does not mean that grammar must be held in reserve until the end of the semester; rather, grammar can be taught from the beginning but not as part of the writing process.

The two final stages of the sequence of writing behaviors for freshman composition are **manuscript preparation** and **proofreading**. Of these, proofreading in particular is another stumbling block skill; the most common student behavior is simply to turn over completed papers as soon as the ink is dry. The various tricks of proofreading — silent reading, reading out loud to a friend, and the careful and pleasurable perusal of your own writing — are not known to many students.

Because they do not know all these behaviors as part of the complex process of writing, students are focussed on completing a product which they neither evaluate nor enjoy. The pleasures of the writing process — thinking, judging, perceiving — are lost to them. If the pleasures exist for us as English teachers, we must pass on the pleasures of mastery to our students. And it is necessary to write to know the pleasures and the pains of writing.

The analysis of your own writing process will heighten your awareness of the sequence that students must learn. Continuing to write in class with your students will give you the pace at which they are moving. It is crucial for teachers to learn (by contrasting their own writing with their students') the speed with which students are learning the new writing behaviors. By writing assignments in class with students, teachers can see the points where students freeze up while the teacher flows along. A freeze means that a writing behavior hasn't been mastered, and that the class as a whole may need to remain working on that behavior for some time. The pacing will vary from student to student, from class to class. It is vital, however, that your own sequence for producing writing be understood and available to you so that you can slow it down for your students; make it visible not only to yourself, but more importantly, to them.

Our objective in teaching composition is to teach these new writing behaviors as part of the larger process of writing, but it is also more. This class is where we must allow students to learn that thinking is a part of writing, and that the entire process is a pleasurable one. To teach this, teachers must learn it for themselves through their own writing.

TEACHING COMPOSITION: PEDAGOGICAL NAIVETE AND MISFEASANCE**

John E. Erickson*

Students who learn that they cannot write take by that knowledge a giant step towards a fundamental alienation from the culture.

I assume, fellow teachers of English, that we desire to promote writing as a method of communication and as a tool for recording experience. I assume, also, that we are unwilling to distinguish among our clientele who will or who will not be allowed to use this tool. I assume this because I fervently pray it to be so, not that I am convinced that such is the case. Too many teachers fear writing. Too many teachers use it as a punishment rather than as a joyful mode of expression. Too many teachers wish to preserve writing for the deserving neophyte of our esoteric religion. However, I am convinced that writing can be taught; that it should be taught to our students regardless of creed or race, intelligence or social background, inclination or future prospects; and that it must be taught! To be able to write, as to be able to read, is requisite if the individual in this culture is to become a part of this culture. The individuals who can use writing as an effective tool for representing themselves and their desires may choose this medium to bounce ideas off my mind, and may refrain from bouncing them off my head. Students who learn that they cannot write (and this learning generally occurs in schools, very often in English classes) take by that knowledge a giant step towards a fundamental alienation from the culture. I think it would not be far wrong to state that some degree of alienation occurs with a minimum of seventy-five percent of the present school population. Often the students struggle against the evidence that they cannot write, but more often they give in to our evaluation; some crippled for life by the suspicion that they cannot use this communicative process effectively; some even convinced that they should not use this tool, that it is too precious, that they violate and degrade it.

That this present condition should not be further perpetuated seems inescapably obvious if our society as we ideally conceive it is to be preserved. That this condition can be remedied is less obvious; but it is to that end that the following statements and suggestions are deemed pertinent.

The teacher must promote himself or herself as a tool to be used by the student when involved in the task of writing. The student engaged in the difficult business of representing himself or herself on paper profits from the knowledge that the teacher is a tool to be used in this process—a more flexible tool than either a dictionary or a stylebook and, consequently, a more valuable tool. A desirable reproachment between the student-craftsman and his or her tools (of which the teacher is one) is effected when the student sees the tools, not as arbitrators of purpose, not as judges of accomplishments, not as objects to be pleased or instruments to be served, but as tools with which to create what is desired.

The most effective way I know to promote the usefulness of myself as the teacher-tool is to help the students write for other eyes than mine.

The most effective way I know to promote the usefulness of myself as the teacher-tool is to help the students write for other eyes than mine. Then, as a team, we can assault the jungle of the communicative act. The students choose the way; I watch for the dangers which might prevent them from getting here. And, as their teacher-tool, I have value: some years of experience in beating my way through my own jungle; some training as a guide; and some strategies for effective writing which I can put at the disposal of my clients.

Within this framework, motivation to enter the jungle becomes much less of a problem; it becomes no problem when students gain confidence in their guide. There are many persons with whom students wish to communicate. They are eager to communicate with other students, so much so that they often offend teachers. They are eager to communi-

**This paper was presented at a Midwest English Conference and has been published in the *Indiana English Journal*.

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cate with those persons affecting their environment from Presidents to television programmers. They are willing to represent themselves to the community when they have the support of good and trustworthy tools. And, on occasions, they are eager to communicate with teachers, even teachers of English.

Teachers have reported, with amazement and exhilaration, the success of student writing programs in which the writing was directed to audiences other than themselves. Students have written to persons in the broader culture to seek information, to influence policy decisions, to represent themselves and to learn about others. Students have written essays in the form of letters-to-editors of hundreds of newspapers. Students have published poetry, written stories, even novels. They have written educational material for younger



students. They have engaged in language research with professionals and peers in schools across the country and across the city. They have written speeches: political, educational, persuasive, for themselves and others. These things students have done and have enjoyed and have remembered. And in these programs students have discovered, many for the first time, that they all could write and that they could write effectively.

No teacher of English, engaged in promoting composition, can escape censure who does not effect in all classes for all students some opportunities for composition which are not directed at himself or herself.

It is true that these teachers who promoted this other-directed writing were sensitive, intelligent, and creative. But which of us is not? Or which of us prefers not to be so considered? No teacher of English, engaged in promoting composition, can escape censure who does not effect in all classes for all students some opportunities for composition which are not directed at himself or herself. Even if they only help their students write papers which have been assigned by teachers of other courses, composition teachers have by that act helped to make writing significant and have offered service as a tool for students' use.

The assumption that writing can be taught through exercises alone (sentences, paragraphs, themes assigned by the English teacher, read by the English teacher, corrected by the English teacher, and then re-read by the English teacher), the assumption that such a program promotes the development of writing and the future use of writing is so patently false that it should mark the teacher as naive and guilty of misfeasance.

The proper response to writing is reaction, not evaluation. If we contend, as many of us do, that the student can write to us profitably, then we must be ready to respond to that writing, not with grades or errors noted in the margin, not even with suggestions of how

the paper might be improved, but with writing. Since such cases are so rare, and since I would contend that students have more to say to others than they have to me, I am unwilling to alter the argument: it is absolutely necessary that we promote writing to other audiences, and it is equally necessary that we become useful tools in our students' attempts to affect those audiences.

There is an area in which the teacher can use skill as an evaluator with some profit. As teachers of composition we play at least two roles. The primary one has already been mentioned. The second role is akin to that of a drill-master or an exerciser, in which we aid in the development of the skills necessary to effective writing. No drill-master worth his pay will ask his subjects to do what is beyond their power to do. His job is to develop them, not destroy them. And no drill-master can ask his subjects to do what he himself cannot do. Perhaps we need not go as far as this when we are discussing teachers of composition. Perhaps teachers need not be able to write well in order to teach their students to write well. Teachers of writing do, however, have to know this: *writing is imitative behavior; people write as they see others write, and their writing is a clear indication of their perception of what writing looks like.* Preschoolers, when asked to write, will pick up a pen and write. The fact that what they have done may not look like writing to us is beside the point. It looks like writing to them. They will often be willing to read their writing back to us. Older students, who have learned the rudiments of spelling and lettering will also write; their writing, too, reflects their perception of what writing is. That their writing deviates from that of an accomplished adult is to be expected. But the mere fact that even in its differences it can be recognized as writing is to be marveled at. Writing is a difficult skill to attain. The more accomplished the writer, the more sophisticated are his or her perceptions of writing. These perceptions do not materialize from nothing. These perceptions are gained from observing writing.

Students write as they see writing done; because of this they need models, both of the finished work and of the process. In the past we have provided our students with a great deal of advice about both, but very few useful models. The writing process is almost totally overlooked; I doubt if most of our students even see English teachers write, let alone have the opportunity to discuss this phenomenon. The models of finished work which the students have traditionally been shown are largely too complicated, as in the case of literary models, or they have not been true models but examples of sentences and paragraphs written expressly for the purpose of supporting a rhetorical principle which led to the writing of the sentence or paragraph. At best, such models are dead to begin with, and are well decayed in the repetition of our students.

We must bring in live models, models intended to be read as examples of a particular style or form; models taken from contemporary writing, contemporary to the students. Models reflecting what is worth writing about today. Models varying in sophistication to be used as examples for students varying in sophistication. Models of every kind of writing we think might be useful to our students as a basis for imitation when they are involved in the search for a form for their ideas.

If you can show students examples from several forms of description when they are struggling to capture on paper the effect of color or neon lights in the city after dark, you can save yourself tons of airy exposition, and the students a great deal of useless frustration. A cartoon strip of recent vintage depicted a cave-man writer struggling with a picto-gram composition. Stumped on an idea, he turned to a fellow worker and asked, "How do you spell dinosaur?" The reply was to look it up for himself. The writer went to the mouth of the cave, gazed over the plain below until he spotted what he was looking for, returned, and began carving into his text the form of the dinosaur he had seen. He soliloquized, "That was good advice; you don't really know how to spell dinosaur until you've looked it up for yourself." The cartoon has at least two lessons for us. The first is obvious. The second is that the dinosaur has to be around. We have to be prepared to parade the forms in front of our students, or the advice to look it up will be useless.

The most efficient employment of this technique that I have seen combined journal writing with models.

The teacher's skill as an evaluator takes on new meaning when used within a program of imitative writing. The teacher must make good decisions about the sort of model each youngster can most really imitate, about which skills each student can assimilate. The most efficient employment of this technique that I have seen combined journal writing

with models. All students were required to keep a journal of ideas and notes and were expected to use the first few minutes of each class period writing out some of these thoughts. The teacher read a portion of each class's journals each day; when the teacher discovered the entry which showed serious purpose, she would make a note in the journal suggesting that the student cast his or her idea in the form of model #1, or #7, or whichever seemed appropriate to the intent of the entry. These models were tacked around the room on bulletin boards and on file in an open cabinet. If students wished to comply with the suggestions, and most did, they would examine the model and attempt an imitation. The exercise was evaluated by the teacher in terms of the ability shown in the imitation. If the student and the teacher felt the work was a success, a grade of 'A' was recorded. For some of these students, these were the first 'A's' they had ever received in writing. For some it was the first writing they had done in years. The teacher claimed that her students were eager to take advantage of this windfall and in the process made rather impressive advances in their writing skills.

The models used in this program had been discussed briefly as they were posted on the boards. And they were legitimate writing. Some were passages from current and popular magazines. Some were poems written by former students or taken from newspapers. Some were essays written for detention teachers in that school. The method worked, not simply because the teacher was a delightful person, though that helped. The teacher in this case was ready to strike when the student was ready with an idea. The models were accepted as usable structures for ideas which were already half-formed in the journals.

A more difficult problem than providing students with finished forms of writing is providing them with models of how a writer goes about wedding the idea with the form.

A more difficult problem than providing students with finished forms of writing is providing them with models of how a writer goes about wedding the idea with the form. I haven't seen any fully developed plan in this area, but I have tried a few things which have shown signs of value and have heard of some others. I have asked students who (in the eyes of their peers) have successfully completed a piece of writing to tell us how they managed to do what they have done. Those who have been willing have often come up with some very interesting insights into the process. One boy discovered that he could not smoke and write at the same time. He nearly gave up writing, but decided that smoking was simply a way of expressing himself without much effort and without effect. Another said that he had to write down everything that came into his head, when it came, then he would sort through the debris and decide what was there of use; he said he often ended up with a much different kind of paper than he had intended when he discovered what he had to say about an idea. A young girl who had just written a witty dialogue on the lunch room claimed that she discovered that she did not know how people talked and had to take notes on conversations overheard. She then found, or decided, that the way students talked when accurately described made poor reading and that she had to revise the actual comments to make them into the dialogue we had just read. Another said that she wrote best when she had flowers on her table.

Other teachers have been clever enough to get local and even widely-known authors to address their classes on the subject of the process of composing. They have reported that these talks were usually quite successful even though the authors often had little good to say about their former English teachers.

I once passed out to my students copies of a poem I had recently written with copies of all revisions leading up to the final form. The students were not greatly impressed with the poem though they were polite. But they did ask some discerning questions about the process of revision. While they held to the contention that the poem would have been more effective with them had I refrained from the final revision, they seemed to understand the ideas that I had been struggling with which resulted in that particular wedding of form and idea.

There are probably many other ways of revealing the writing process. I would only caution you to be sincere and to allow no fakery to creep into the plan. And, from my experience, I would encourage you to try the idea on all of your students, not just on those who have already demonstrated that they are fairly well acquainted with the process.

Begin the collection of models immediately. And begin their use as soon as you have even one model, provided you can find a student for which it would be useful . . . but keep well in mind that this process is part of the exercising. That it should lead to attempts on the part of your students to break through the school walls to a vaster audience with their writing.

As a teacher of writing I am not overly concerned with how much writing is done in my classes. I can control this. I am concerned with how much writing is used by my students as a means of influencing their human environment when I am not controlling their actions. If the answer is none, I have failed.

We cannot afford to fail in this task. We cannot afford the luxury of naively proceeding down routes which have not been productive. Good intentions without success may be misfeasance. To persist in programs which convince the majority of our young people that they cannot write becomes malpractice. The suggestions made at this conference may aid in changing this condition. Even if they do not, we cannot seek refuge with methods which have already demonstrated their effectiveness. The audience of this paper, even if it cannot accept the ideas presented here, is responsible for experimenting with ideas and with making their ideas, successful or not, part of our professional equipment through participation in conferences such as this and through the publication of our ideas. When we have begun to be serious about the usefulness of writing, when we have tried to influence our environment through writing, we can begin to remove the onus of naivete and misfeasance. And, we may actually solve some of our problems.

COMMUNICATION THROUGH WRITING

John C. Eckman*

What is Writing For?

"Writing is for sharing experiences."

"Writing is for discovering ourselves."

Are purposes like these often taken for granted in English and language arts classes? In our zeal to help students become effective writers, do we sometimes become so concerned with matters of form and convention that we do not pay attention to what our students say? Perhaps we need to pause in order to examine priorities and balance emphases. Let us exploit what writing is—a communication process—and join our students in sharing and discovering. We might even find that focusing on the end of communication—what is expressed—will be the best means of developing the manner of expression.

As we attempt to combine the functions of communicating and teaching, we need direction—some guiding principles. We might try to do the following:

Listen to our students as we would to close relatives or friends.

Distinguish between our students' private and public writing.

Diminish the unhappy side-effects of grading.

Appeal to the play instinct of students.

Provide options for those students who need them or want them.

Before using these guidelines, let us look more closely at their implications.

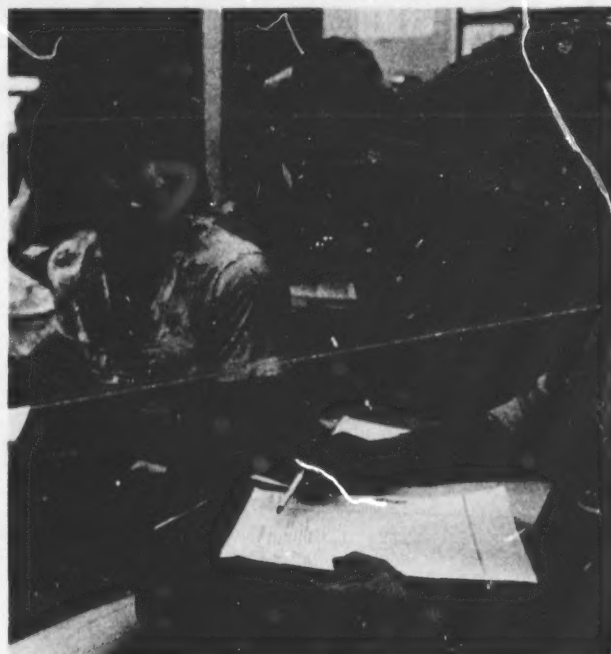
Sh! Listen!

A good way for us to start is to listen—really listen—to what students say and write. This means responding to a student paper as we would to a letter from a favorite, but unlettered, relative. We certainly would not discard dear Aunt Martha's letter, filled with news, anecdotes, and humor, because it was not written in the prestige dialect. Just as a loving niece or

nephew will decipher misspellings, ignore deviations from standard usage, and re-structure unusual syntax, so should we in order to understand what a student is saying and feeling. Because the student may have an ultimate purpose and audience different from Aunt Martha's, we may very well move later to consider appropriate form—but initially we respond personally to the message.

Public—or Private?

Related to response is the distinction between public and private writing. Is an early draft meant for public consumption? Should every writing start be brought to the point of publication? We probably agree that "no" is a reasonable



answer to these questions. Some writing, like diaries and journals, should not be read by anyone but the writer, unless he or she permits reading. But when writing is meant to be shared, we ought to use the opportunity to encourage consideration of audience and to teach the skills of editing and proofreading. In the processes of drafting and publishing, we can help students learn from error, not be penalized for it.

To "B" or Not to "B"!

Although much has been written for and against various approaches to grading, conventional letter grading is still the most common practice. Even if we were convinced that grading should be discarded, as few of us are, we know that practically speaking we have to submit grades periodically to students, parents, and administrators. But must we put a grade on every paper a student writes? Certainly a piece of private writing, like a journal entry or first draft, should not be graded. But how about the clean copy—the one designated for publication? If we have been deeply involved in the

*With a contribution by—
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process of writing as facilitator and editor, perhaps our participation makes grading inappropriate and unnecessary. Or if we help our students learn through trial and error and subsequent feedback, it may be unwise to attach additional penalties, in the form of low grades, to the weaknesses of student communication. We evaluate frequently, of course, but we should probably hold off the assigning of grades until each student has a body of work which can be assessed, preferably by sitting together to determine the student's growth as a writer.

"A Rose Is a Rose Is . . ."

We all know how people, including students, like to play. In fact, psychologists like Piaget have demonstrated that children acquire much of their learning through play. And we also know that much writing results from playing with words. So why don't we join these notions and let our students find fun and success by playing around with language? We do not deny, of course, that writing is hard work, but we recognize the dual satisfaction that words can be fun and that achievement is gratifying. If we begin with the former—playing with the noises, colors, shapes, and ambiguities of words—we can move toward the latter, especially the pleasure flowing from a difficult job well done.

Choice Is Prime!

We have all had the experience of assigning a single topic to a class of students and finding that for many it was inappropriate. While some students wrote successfully on the topic, others were unable or unwilling to cope with it. If in such situations we listen well, or respond emphatically, we can still meet an individual student's need for understanding and consideration. As our concern grows, we may move to differentiated assignments. This may complicate our work to an extent, but our students will benefit from opportunities that are more personalized. As we become adept at handling individualized activities, we can increase the number of options to meet a wide range of student interests.

What Is a Good Writing Lesson?

Until teaching practices and attitudes like these just described are assimilated into our daily routines, they remain sterile. Let us look at some composition lessons that reflect the conscious use of the guidelines. Although some activities may seem more useful at one educational level than at another, they frequently can be modified for students of various ages and abilities.

Group Poems

The experience of writing and publishing poems as a group effort may be particularly valuable in the middle/junior high years. The project offers many opportunities for creating, cooperative decision-making, revising, and proofreading. The classroom scenario might go something like this:

The teacher displays a photograph or a reproduction of a painting and then asks certain questions about it, like "What

is the girl doing?" As various students formulate and volunteer answers, the teacher writes them on the chalkboard. If the teacher has carefully chosen four or five questions and writes the answers on the board in a certain way, some student will probably say, "Hey, that looks like a poem!" Others will probably agree and be somewhat surprised and pleased that the class has written together.

Capitalizing on this interest, the teacher asks the students to move into their small groups. Then displaying a print of Picasso's "The Old Guitarist," he asks the members of each group to work together to write answers to the following questions: (1) What is the man doing, feeling, or thinking? (2) What, in his body or clothes, shows this? (3) What do you see in his face? (4) What will happen to the man?

What ensues is different in each group. Some students are vocal, some are quiet; some work quickly, some work slowly. And so the groups produce their rough drafts. Then the task of improving and changing begins so that the poems may be duplicated and shared. At this time some students with good editing skills assume more leadership. It is also a good time for the teacher to work with each group, help out with specific problems, and use the teachable moment to get in some instruction about punctuation or sentence structure. Since a class of thirty students has been reduced to five or six groups, the task is a practical one for the teacher.

When the drafts are revised and polished, they may not relate closely to the teacher's original questions. They now have their own existence and are ready to be published and shared, through both oral and silent reading by all the groups—and maybe with other classes. If individual contributions are unequal, that is not a major concern, for group-writing tasks occur infrequently. Each student will have much opportunity to write as an individual.

Although the cooperative writing and editing processes provide the major benefits of this project, everyone is interested in the product—the "poems." What are they like? Are they any good? The following examples are typical of the verse produced by some small groups of ninth-graders of mixed ability.

The Last Note

The old guitarist is filled with fear and despair.
He carries the burdens of the world.
His hair is the color of the last snowfall.
His eyes are closed—
Heavy with weariness.
The fragile body of the old man plays his last note.

The Old Minstrel

The minstrel has only the clothes on his back—
And his guitar.
He sits and plays while the heat withers him.
The old man is ready to drop.
His playing is slow and melancholy.
The old man waits for the end . . .

In teaching a lesson like this, we find ample opportunity to listen closely to what our students say and to help them turn private writing into public writing. Without using any grades, we may even enjoy the kind of play with words, lines, and capital letters that transforms groups of sentences into "poems." And if we choose, we can easily modify this assignment by using a different painting or a photograph or an object. We can ask different questions, and we can change the task from a group assignment to an individual option. Indeed, there are endless variations we can play on the theme of "The Old Guitarist."

Lively Sentences

Working in groups can be beneficial for students of all ages whose proofreading and editing skills are being developed. For the third and fourth grades, one group-writing activity develops like this:

After the class has drawn up a list of colorful and interesting words related to a unit of study, such as animals or Eskimos, the teacher breaks the class into small groups, assigning two students in each group to serve as secretary and as reader. Then the boys and girls discuss the words and try to build interesting sentences using them. During group activity the teacher serves as roving helper and facilitator.

The secretary records the sentences, making sure that everyone in the group has contributed one. Although the secretary may have been assigned his or her task because of good editing skills, this student is also a learner. Thus the whole group will profit from some discussion of the best way to write a sentence, including word choice, arrangement of parts, spelling, and punctuation. The students will also profit from some discussion and demonstration of how to read the sentences aloud. When the sentences are finished, all in the group sign the paper to show their joint participation.

Later, the sentences are shared with the whole class. The assigned readers from each group read through the sentences, giving each boy and girl in class the pleasure of recognition. Just as the secretaries may have been specially selected for their skills, so too might the readers. However, tasks like these should be rotated so that all students eventually have such developmental opportunities. It is wise, of course, to postpone putting some children into these roles until they have developed basic writing and reading skills, thus sparing them needless embarrassment and failure.

During and following the reading of sentences, many positive things may happen. Students and teacher will comment on the interesting and different uses of the words from their list. Successful practices will be reinforced, like clear description, sophisticated sentence length, and use of interesting figures of speech. Several sentences may be written on the chalkboard to exploit visually the children's use of capitalization and punctuation. Some further editing may be done, preferably in the spirit of noting choices and differences rather than weaknesses.

In this lesson, we find students growing in individual ability by working in groups. By maintaining a nonthreatening, success-oriented climate, we can take advantage of this oppor-

tunity to teach and reinforce some very basic skills—at the level of sentence writing. In addition, as with most of these teaching suggestions, we have turned a writing lesson into a general language arts lesson, including discussion and oral interpretation of someone else's writing. This last activity demonstrates how writing and reading can form a unitary enterprise within the classroom. The writer must transcribe his or her thought with such ease and clarity that the oral reader will present that thought meaningfully and fairly to others.

Writing Haiku

Another way to capitalize on the opportunity of working single-sentence compositions is to have students engage in the word play of such brief verse forms as the cinquain, the tanka, and the limerick. Perhaps the ultimate challenge in this group of poems is the Japanese haiku. Not so easy as it looks, the haiku is appropriate from middle school through high school. But it can be used as early as the fifth or sixth grade, as this classroom experience shows:

The teacher begins class one day by asking the boys and girls how they might make a game out of kicking a stone found on the sidewalk. After receiving a barrage of replies about competing for distance and accuracy, or merely keeping the stone on the walk as a form of solitaire, the teacher asks how they might use words to play games.

Answers might include riddles, tongue twisters, jokes, and puns—with examples. The students might go on to cite cross-word puzzles, singing, and rhymes. With this, they are ready to talk about poetry as a kind of disciplined play—a game. So the teacher presents some haiku poems, perhaps classical Japanese verses like these by Buson and Onitsura:

There is no stir;
not even one leaf; awesome
is the summer grove.

A trout leaps high—
below him, in the river bottom,
clouds flow by.

The teacher talks about the boundaries and rules of this new game with the students. Quickly the children notice that the poems are three lines in length. Not so quickly, particularly with these two translated poems, will they notice that the form includes a certain number of syllables—usually seventeen distributed 5-7-5 in the three lines. But since this is a rule the Japanese frequently disregard, the classroom game should not become a mere exercise in counting syllables. Flexibility, not rigidity, is important here.

The students might see some other aspects of form in the poems. Perhaps they will conclude the haiku verse is concerned with nature. (The poems are often seasonal.) And the very perceptive might observe the form's photographic quality—the capturing of a momentary experience in a single sentence, perhaps with a little surprise in it. Although these more significant elements of form may also be treated flexibly, they serve as good starting points in the "game plan."

Some initial whole-class efforts at writing haiku on the chalkboard will reinforce understanding of the form. Soon, however, the teacher seeks to stimulate individual writing with appropriate personal experience. By taking advantage of the current season, a field trip might be arranged to a nearby forest or other natural setting. Since this may be difficult to accomplish, an adequate vicarious experience can be obtained through a set of good photographic slides. The color and beauty of the woods in autumn, for example, will provide the stimulus needed.

During the writing process in the classroom, the teacher gives much assistance to students as they work with their poetic sentences, trying to approximate the mechanics as well as the essentials of form. Since haiku poems often feature a big punctuation break, they offer a splendid opportunity to introduce the dash, the colon, and the semicolon. By now the formal aspects are piling up—even for so short a poem. Therefore, the teacher does not press too hard with such a sophisticated point as use of the semicolon. Rather, he stresses meaning and its communication through oral sharing.

Thus private writing, an early draft, is given quick publication through reading aloud. A more permanent publication is easily made possible through a classroom collection of haiku that the teacher helps to reproduce. He or she also helps students practice their editing and proofreading skills as they ready their haiku drafts for duplication.

The following were written by fifth graders and edited with their teachers for sharing with classmates:

The stream flows by—
with autumn leaves making ripples
on the water.

A log on a path
looks wondrous as the
bark shines from the sun.

In this lesson we have emphasized playing with words and listening closely to what our students say. We have also distinguished between private and public writing, thereby helping build editing skills. We have come a long way toward providing options. By remaining flexible as to form, we encourage students to experiment with haiku and other short poems. The subject matter of their poems is unlimited, of course. The writing process in our classrooms is thus becoming increasingly personalized.

Real Letters

Writing and mailing letters is a natural way to exploit a writer's need for an audience. A practical exercise of this kind is particularly useful with a class of juniors and seniors whose writing skills are underdeveloped. One approach goes like this:

The teacher introduces the letter-writing project by distributing copies of interesting classified ads found in recently published magazines. The advertisements feature free or inexpen-

sive offers, such as catalogs and brochures. The following are typical:

FREE CATALOGUE—Scores of beautiful bookplate designs. Imprinting and special designing. Address

CASSETTE Recording Tapes. Free price list. Address

"How to Make Goose-Quill Pens." Send 50 cents. Address

ECOLOGY MINDED? Ecology 100% recycled stationery and waste paper products brochure. Address

The teacher then helps the students select ads that will stimulate them to write "real letters" ordering or requesting the items advertised. To broaden their choices, the teacher encourages the students to look in newspapers, magazines, and catalogs at home for additional interesting items. Their orders may range from free items, like price lists, to items of varying expense, like garden seeds or auto parts. However, no one should be asked to spend any more money than the price of postage for this project.

Before the writing begins, the teacher reviews business letters form with the class. Such trouble spots as the colon following the salutation and the placement of the complimentary close are emphasized, and models of correct form are made available. Since this may be the first business letter many in the class will write, the teacher leads a discussion concerning the social expectations in regard to such writing. How "good" should a business letter be? Can a writer deviate from customary form? How accurate should he be in punctuation? Or spelling? After some consideration the class will probably agree that to be mailed, their word should be "letter perfect." Since each letter will be very short (about two sentences), this is an appropriate goal. Nevertheless, the criteria for form and mechanics should be clearly set forth.

To make the lesson even more real, the teacher distributes unlined paper and envelopes. As the students write their first drafts, the teacher points out such weaknesses in form as uneven margins, missing punctuation, and misplaced elements. When students are ready, they write their final letters and have their work checked again. Some students will probably have to rewrite to achieve the established quality, but the brevity of the letter will not make this a burdensome chore. Rather, it will reinforce the need for excellence on certain occasions. It also provides opportunity for further work on some troublesome skills.

The letters are then mailed. As the responses come in, the students read the letters they have received, display the material they ordered, and share their feelings about the project.

Letter-writing assignments like this demonstrate to our students how writing is and will be an important means of communication in their lives. They also gain some appreciation for the conventions of business writing. Meeting these expect-

tations, rather than meeting school grading standards, becomes the evaluation guide. Furthermore, by offering letter writing—both personal and business—as frequent options in a writing program, we can meet our students' desire for choice of activity and their need for opportunity to communicate with distant readers.

The key in all these lessons, and others of their kind, is our

effort to facilitate real communication through the classroom writing activities that we design and implement. Such purposeful experiences transcend isolated drills and impersonal assignments. By consistently applying the principles of this chapter, we help to remove some of those obstacles which deter our students from wanting to become accomplished writers. Above all, rather than confronting our students as adversaries, we join them as communicators.

WRITING AT THE INTERMEDIATE LEVEL OF ELEMENTARY SCHOOL

Jackie Ziff*

If one accepts the premises that most children today are highly verbal and have not lost their desire to communicate, and that good writing only comes from having to write a lot and often, then the following approach to writing may have some validity.

With the advent of television, we have produced a generation of children and young adults whose experiences have been mostly visual and passive. Children seem to abhor writing for any reason, and what is written is often stilted, poorly expressed, and lacking in creativity. Classroom practices have done little to improve this situation with the relentless adherence to fixed "composition exercises" or the planned "creative writing" time. Because reading programs too have failed to provide for the needs of this generation, children are seldom motivated to write as a result of their reading since they read so little, it is important to view writing not in isolation but as part of the complete language arts curriculum which includes reading, grammar, spelling, and related skills. Students at the elementary school level can and should be encouraged to write in order to satisfy numerous needs. They can and should be motivated to produce two or three pieces of writing a week. What follows is an explanation of what might be attempted in just four different categories of writing at this school level.

Writing about Books

It is possible and easily workable to incorporate writing into the reading area and not through the use of workbooks, or work sheet exercises on book reports. Children find it very relevant to write answers to questions having to do with their book selections. To record their opinions, thoughts and comprehension of the material can be very meaningful. When these recordings are completed and read by the teacher at a conference, correction of mechanical errors and expansion of ideas can be most beneficial and effective. If discretion is used in *what* the teacher corrects, a child will want to continue writing. The following are a few examples of writing elicited from questions on book selections.

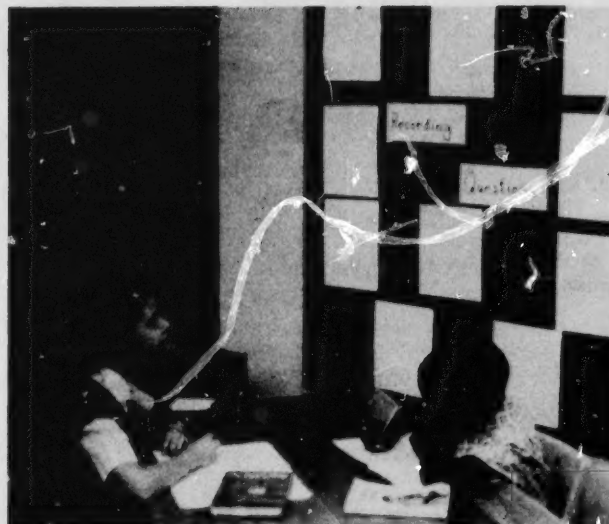
Sample: What is the main *conflict* and how is it resolved?

"The main conflict is Tit wanting to find out who he really is. He discovers this through Fem's help and Amity's love. People may think that Tit had an awful life for a while but it all turned out to be for the better. If he didn't leave and just went to the county home, Tit would never have found himself."

Age 11*

Millie's Boy — Robert N. Peck

*Mrs. Jackie Ziff is an elementary teacher in the Urbana, Illinois public school system. She has served the teaching of English by working on professional committees and through her exemplary methods in the elementary classroom.



Sample: Describe your main *character*.

"Helen is stubborn and has always gotten her own way. She is blind, deaf and dumb, and people think she doesn't have anything to live for. She can't say her feelings in a world of own."

Age 9 1/2

Helen Keller — L. A. Hickok

Sample: Select a mood passage. How and why does the author create this mood?

"When, on page 45, it tells of the dense clusters of snails, the mood is sort of frightening because it gives you the impression of a really smelly room full of grotesque snails, and of the sick sound they make when you step on them. The author did this so you could know how terrible it would be to be trapped in the room, which is what happened."

Age 10 1/2

"The Snail Watchers" Patricia Highsmith *Nine Strange Stories* — Ed. B. Owen

Sample: Has the author captured your *interest* at the beginning of the story? How?

"The book starts off with adventure, the kind of adventure that never stops and makes a book hard to put down. Lloyd Alexander introduces people fast enough and in such a way that you want to find out what happens next and why these people were introduced. Sometimes, in the middle, the adventure slows a bit, but in general it's good and you can't quit. In the moment quitting enters your mind, something exciting and interesting happens, so now you read some more."

Age 9

The Book of Three — Lloyd Alexander

Writing to Express Ideas

If students are exposed to many writing ideas, they can be encouraged to respond with good writing efforts of their own. **Story starter** ideas such as the following are bound to yield good results.

Sample: "Last summer while our family was sailing to Mexico, a storm hit as we were at sea. Forced to abandon ship, we found ourselves in a life raft with the following items: one gallon of water, a box full of matches, and "

Sample: "You are a passenger on an airplane and see a man pass a note to a stewardess."

An Idea Book for Acting Out and Writing Language K-8 Gary L. Gerbrandt

Sample: "She stood there, holding the broken piece in her hand."

1. What could have broken?
2. Who might be in this story?
3. Where could it happen?
4. When might it be taking place?

Curriculum Associates

Story Starters by George N. Moore and G. Willard Woodruff

Reading poetry aloud and often can be a better motivation to writing poetry than the usual practice of everyone being asked to write a Haiku.

Sample: Observations

"The flower and bee,
As different as can be,
Living together . . .

The butterfly floats
Up into the high blue sky,
Beating its wings hard . . .

The snow lightly falls,
Covering my house gently,
It makes me feel good . . ."

"I would have never known,
If the trees
And the flowers
All had
Magic powers,
I would have never known,

I would have never known,
If the birds
And the flies
All at once
Passed by,
I would have never known,

But now I know
Though sometimes it hurts
And it's not always nice
But now I know."

Age 9

Children need to have models read to them so that they can create a legend, fantasy, allegory, or short story for themselves. The ingredients of a good short story, etc., should be discussed but not belabored. It is much easier and more rewarding for the child to discuss paragraphing, organization, sentence structure, use of dialogue, spelling, and so forth after several pieces have been written and the writer's confidence is established. It is indeed most fruitful when written work is shared and read together with teacher and child.

Pictures and photographs often stimulate good writing from children especially when the writer is requested to describe a mood, a scene, or a feeling.

Writing to Fulfill Specific Needs

A writing assignment which serves a definite purpose, for example, to discuss the differences between fame and greatness, might result in something like the following:

Sample: "Greatness is doing good things and helping people. It's being good at something. In my opinion, Billie Jean King is great. She proved that men are not always better in sports than women. While Bobby Riggs was bragging, she was practicing and she really beat him!

Fame is having people all over the world know about you, and talk about you. It's being on TV or the radio. An example of a person who is famous but not great is John Dean."

Age 10

Children need to learn how to write reports in which note-taking is involved. This skill is woefully neglected today, and we still have many children whose idea of writing reports is merely copying from a text. If writing reports involves choice, on the part of the children, if length is not the most important criterion, and if evaluation of the effort occurs between teacher and child, more good writing may result.

Sample: Choose a world leader, read about his or her life and discuss his or her contribution to the time in which he or she lived.

Sample: "Catherine was a German princess who became Empress of Russia. During her rule, Russia expanded greatly. She promoted European, particularly French, culture in Russia. Catherine proved to be a conscientious ruler. Early in her rule, she became interested in the liberal ideas of the Age of Reason. She built schools and hospitals, promoted the education of women, and extended religious tolerance."

Age 10

Age 11

Television programs and movies are good sources for written reviews. (It is also a splendid opportunity for teachers to **recommend** quality viewing.)

Sample: "The Canterville Ghost, which was on N.B.C. Television, March 10th at 7 P.M. was a story about a very American family who moved to England and lived in a castle with a ghost who appears often and wails. The family only continues on with endless streams of products to help the ghost, until the older daughter in the family pities him and promised to help him.

The actors and actresses did fine jobs in their parts, especially the Ghost himself. It was a funny, often touching story and very enjoyable."

5th Grade Age 9 1/2

Writing about Oneself

Children enjoy writing about themselves and can be motivated to write descriptive passages like these.

Sample: Describe yourself physically, your personality, your likes and dislikes.

Sample: "I am a sixth grader although I look like I should be in the third. I have long blonde hair and blue eyes. I'm ten and a half years old and weigh 59 pounds. I have stomach-aches often because I have a spastic colon, but otherwise I usually don't get sick.

I have a pretty good personality except when I'm mad or when I'm in a really bad mood.

I like to dance and read, swim and draw. I don't like to clean my room or to do my math. I also do not like snobby kids or store clerks who won't let you touch anything."

Age 10 1/2

Diaries are another source of personal writing which elementary school students enjoy at any grade level. The best results come from a request by the teacher to keep a week's diary. It is important to protect the child's sense of privacy about what is written.

Sample: Diary

Tuesday, Oct. 15, 1974

"Today I was a bit confused because there was no school on Monday. The reason I was confused was because I thought it was Monday."

Wednesday, Oct. 16, 1974

"I had my second cello lesson today."

Thursday, Oct. 17, 1974

"Today I worked on my skills assignment for an hour. In Ancient Civilization, all we did was work."

Friday, Oct. 18, 1974

"Today I brought my cello to school. At instrument lessons, the violinists were learning how to hold a violin when using a bow."

Age 9

Evaluation of children's writing should take place weekly or as frequently as possible. It would be even more preferable if writing was not given a letter grade. A written comment by the teacher in the child's presence makes for continuous progress and motivation in writing.

DETERMINING AN EFFICIENT TEACHING LOAD IN ENGLISH

William J. Dusel

This Dusel report summarizes those findings of the survey which establish the time required of an English teacher to develop pupil's competence in *written composition*—and to do it effectively in mass education. The following recommendations are made.

1. Secondary school pupils need continual, supervised practice in written composition throughout their required years of English. (A report by Lokke and Wykoff, reported in the *Review of Education Research*, measured the effects of increasing the amounts of writing practice: doubling it reduced failures **66%** and improved grades **60%**.)
2. The amount of time needed by the English teacher to supervise a pupil's writing practice varies directly with the effectiveness of the supervision. The study shows the same pupil's paper of 250 words graded by three teachers: by a hurried, careless teacher—time 3.5 minutes; by a teacher using a cold, impersonal tone with clipped abbreviations and symbols—time 5.9 minutes; by a teacher who takes the time to analyze carefully, to evaluate and comment—time 8.6 minutes.
3. Teachers report great difficulty in reading and marking compositions during school hours. Twenty-five percent report absolutely no correcting during school hours can be done under existing conditions of instruction; 35% report that they can find only 1 to 3 hours of time per week for this work. The average number of hours available during the school week for correcting of compositions is 2.7 hours.
4. Graded compositions glanced at by the pupils and thrown away, or rewritten incorrectly, are of little educational value. The experienced teachers in the California Council survey recognized the need of checking compositions a second time. The average time required to check over a pupil's corrections is estimated at 2.8 minutes per 250 words. Thus the total time required to check the corrections of 150 pupils would be 7 hours.
5. The concern shown here for numbers of words of composition should not be interpreted to mean mere practice in writing leads inevitably to learning to write well.
6. Totalling the hours required for these duties indicates the magnitude, in work hours, of the job of teaching writ-

ing effectively, under present conditions of instruction, in California secondary schools.

25.0 hours per week of assigned English classes (the mode class load).

21.5 hours of marking compositions (to teach writing and thinking). This assumes one 250 word paper a week.

7.0 hours of checking the corrections or revisions of these compositions.

53.5 hours per week.

less 2.7 hours available for correcting during class hours.

total 50.8 hours of academic work per week required to meet classes and mark compositions effectively.

plus??hours of lesson planning and preparation for teaching the other skills and knowledge expected of the English program.

7. If the teaching of writing in California secondary schools is to be improved, immediate changes in administrative policy are needed. The present work week is inadequate to enable English teachers to do the job expected by the public and required by a democratic society. Teachers either reduce the amount of writing expected of their pupils until satisfactory development is impossible, or they mark papers so hastily and superficially that the pupils receive little instructional benefit. Until English teachers are given a workable load, they will continue to cut corners—and inevitably at the expense of the writing program.
8. A revised English program is needed to develop the writing competence of all secondary school pupils.
 - A. Full time English teachers would be assigned a teaching load of four daily one-hour classes of 20 pupils each.
 - B. English teachers would be expected to give regular assignments in written composition throughout all the years of required English. Seventh, eighth, and ninth graders would write approximately 100 words each week; tenth graders approximately 200; eleventh and twelfth graders approximately 350 words a week. Writing activities would be varied and purposeful.
 - C. English teachers would also be assigned two daily one-hour "composition reading periods," interspersed among the class hours, to be used primarily for reading and marking the required compositions.
 - D. Writing, of course, would not become the sole concern of these English classes. The regular course of study, including attention to all the communication skills and to literature, would be followed.

A Report to Secondary School administrators, based on a Study Sponsored by the California Council of Teachers of English.
Published in the *Illinois English Bulletin*, October, 1955.

PROFESSIONAL ORGANIZATIONS*

American Theatre Association
1317 F Street, N.W.
Washington, D.C. 20004

The Secondary School Theatre Association and Children's Theatre/Creative Drama Association are affiliates of this national theatre organization which holds an annual convention and publishes materials of interest to K-12 teachers.

Central States Speech Association
Dr. David M. Berg, Executive Secretary
University of Kansas
Lawrence, Kansas

Illinois Association of Teachers of English
Mr. Wilmer Lamar, Executive Secretary
100 English Building
Urbana, Illinois 61801

Illinois Speech and Theatre Association
Central Office, MacMurray College
Jacksonville, Illinois 62650

The ISTA publishes a newsletter and journal, holds an annual convention with meetings of interest to teachers, K-12, and sponsors workshops.

Illinois Theatre Association
P.O. Box 2480
Station A
Champaign, Illinois 61820

This organization has an annual convention, activities such as the Illinois High School Theatre Festival.

National Council of Teachers of English
1111 Kenyon Road
Urbana, Illinois 61801

The ERIC Clearinghouse on Reading and Communication Skills is at the same address.

Oral Interpretation Workshop

This is a statewide organization of twelve universities and colleges which meets each Spring at a different campus each year. Membership is limited to college-level faculty and students, but visitors are always welcome. For information, contact Charlotte Waisman, Northeastern Illinois University, Chicago, Illinois 60625.

Speech Communication Association
5205 Leesburg Pike
Falls Church, Virginia 22401

The SCA has two publications of interest to K-12 teachers: *Communication Education*, a journal for speech educators; and *Talk-Back*, a newsletter for teachers. *Communication Education*, formerly called *The Speech Teacher*, is available in college and university libraries, or one may subscribe by joining the SCA.

The ERIC/SCA Speech Communication Clearinghouse at the SCA address has listings of many materials and bibliographies.

*Each organization conducts an annual convention.

WORKSHOPS AND FESTIVALS

Colleges and universities in Illinois hold summer workshops and offer short courses for teachers. Contact the Speech Communication Department, English Department, Theatre Department, Communications Department, or in some cases, Departments of Education at each campus for further information or contact the Illinois Office of Education for a composite listing.

Illinois High School Theatre Festival

This annual event is cosponsored by the Illinois Office of Education and Illinois Theatre Association. It provides workshops in curricula and production techniques for students and teachers; full-length student productions, short experimental student productions, and special events.

Wisconsin Oral Interpretation Festival

Outside of Illinois there is a Wisconsin Oral Interpretation Festival held in the early Fall. Write William E. McDonnell at University of Wisconsin at Eau Claire.

Young Authors Conference

Each year, the Illinois Language Experience Special Interest Council and the Illinois Office of Education sponsor a young authors conference. Contact the Illinois Office of Education for information.

VIDEOTAPES AVAILABLE:

Tapes will be sent **FREE** on request. **When ordering, indicate the type of videotape equipment (make and model number) which will be used for the tapes.** Teachers are encouraged to dub any or all of the videotapes and retain their own copies for use in their schools.

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The videotapes are now available in 1/2" or 3/4" format and can be requested from:

Mr. Larry Broquet, Director
Illinois Office of Education
ITV/ETV Section
100 North First Street
Springfield, Illinois 62777

OR

English and Speech/Drama Consultants
Program Planning and Development
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CONSULTANT SERVICES AVAILABLE IN LANGUAGE ARTS:

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